

IN DRAMA AND VARIETY

Some of the Popular Players



MARIE LLOYD
AT THE
NEW BRIGHTON
THEATRE.



JOYCE FAIR IN "THE DUMMY"



TESSA KOSTA IN
"THE BEAUTY SHOP"

THE MUSICAL PLAYS.

"The Novelties and the Old Favorites."

Raymond Hitchcock is one of the comedians who has learned possibly from the success of De Wolf Hopper that he may amuse his audience as much by his speech after the acts as by anything he does during "The Beauty Shop." So the audience waits and frantically applauds, laughing also incessantly at the speech which the actor makes in the intermission. Mr. Hitchcock allows himself so much freedom that the makeup of the audience often changes the nature of his jokes. Lillian Russell sat in a box the other night and there was a variety to the humor drawn by the comedian from her presence in the Astor Theatre that the playwrights never thought of.

Admirers of "High Jinks," and there are enough to have kept it at the Casino for months, need not keep away because they have seen it once or twice. Arthur Hammerstein has changed the personnel of his company so constantly that there are now few of the singers who ever appeared in it at any time during the season. This is a splendid proof of the managerial theory that the whole is really greater than a part and, ergo, a good play is superior to all the actors in it.

Julian Eltinge played "The Fascinating Widow" from one end of the country to another and met with such success that he and A. H. Woods made a fortune between them. But at the Liberty Theatre, when Mr. Eltinge acted for the first time here as a star, the piece enjoyed only moderate favor. "The Girl in the Ring" is filling the Knickerbocker Theatre. So it will turn out to be his greatest success here.

Good singing plays its part in the success of "The Midnight Girl" at the Forty-fourth Street Music Hall. Margaret Romaine used to sing "Vissi d'Arte" from "Tosca" so well that she always delivered this aria when applying to managers for an operatic engagement. Then George Macfarlane sings a large repertoire and has lately been interpolating Irish songs into the score.

Kalman's first operetta ever given here was called "The Gay Hussars" and had only a few performances at the Knickerbocker Theatre six years ago. Its London success several years ago was not much greater, although it was produced here with great beauty. "Sari," which is to be a few weeks longer at the New Amsterdam Theatre, has been popular here ever since the first performance.

When William Hinshaw leaves his place in the cast of "H. M. S. Pinafore" at the Hippodrome he will go to Berlin, where he is to appear as *Wotan* and *Hunding* in a tour of the German opera houses. It is not many productions of comic opera that could turn their singers over to the opera houses without a struggle. But that is true of this splendid revival of the Gilbert and Sullivan operetta. Josephine Jacoby could sing in any opera house here or abroad and Ruby Savage Catter has been a popular singer at the Boston and other opera houses. This is the last week of this beautiful revival, which should not be missed by lovers of the opera.

young artist, from whom she has been separated, is an instructor. The cast of "Madame Mosele" includes Jefferson De Angelis, Diane D'Aubrey, Jack Henderson, Ernest Lambert, Olga Roller, William Pruette, Josie Introni, Helen Mostyn, Helen Novita and Royal Cutter.

PETROVA PONDERES.

Mme. Petrova, having ceased to look for wild animals in the wilds of Longacre Square and unseated the great gods of the Rue de la Paix by telling how she makes her own frocks, has turned her thoughts to still more serious matters. She has gone into deeper and less personal. She is penetrating into the broader and more universal mysteries. She sits like the inspired goddess on the tripod and predicts revolution. Her Boswell thus records the visions of the seeress of West Forty-fourth street.

"All signs point to a revolution in New York's potpourri of culture," says Mme. Petrova. "It is bound to come. We cannot go on much longer wearing ridiculous clothes, eating extravagant food, watching noisy, ragtime, musical comedies and exhausting our whole energy on the tango, maxixe and one-step. Human nature, especially in a large city, is averse to repetition. We must have changes. A fad or novelty never lasts very long. Two months ago every one was talking about colored wiglets, the newspaper stories of this latest creation from Paris occupied front page positions and society women took up the idea. Now we do not care a picayune about these feminine adornments."

We don't know whether all New York is to go later to "Panthea" and stay there, but that seems the only solution to the present delight in frivolous pleasures. Yet there is a really hard knock at Mrs. Murray and her Folies Marguery in these bitter words:

"The modern dance craze is on the wane even now," exclaimed Mme. Petrova. "The influx of these so-called professional dancers and their mercenary actions has set the final music of the tango and maxixe playing. Why, now one can learn all the modern steps at 50 cents a lesson and the market is flooded with books and magazines on the subject. Outside New York the craze is still at a seething point of enthusiasm, but that is because Manhattan is always a year ahead of anywhere else in everything American. I believe in dancing myself, but not in the modern version."

As if dancing were not competition enough for Mme. Petrova, there comes the moving picture business to worry this inquiring soul.

"We hear constant discussions," she said, "about the great popularity of moving pictures. The 'movies' are here to stay; there is no doubt about that. But the business is vastly overcrowded at the present time. New York is overstocked with this diversion, and I venture the opinion that not more than 50 per cent. of those are making profits."

We really prefer the wisdom of Petrova in less worldly form. This movie stuff is too businesslike for a genius. A priestess of art should rise above the corroding influences of the box office. But there is an epic note in the final apostrophe of the genius.

"During all these changes," she predicts, "the drama will continue to live and flourish with more vigor than ever. Theatre managers need not worry about moving pictures or the dance craze cutting in on their receipts. If they produce good dramas the public will turn out en masse to their support. And a few years hence, when we have done with the excessive indulgence in 'movies' and the tiresome exercise of the tango, the theatre will tower above all as the Gibraltar of amusement and diversion."

This all seems true. The priestess is on solid ground here. And, like all truth, it seems a little familiar. Oh! for a wild animal hunt in Longacre Square rather than the more prosaic study of why the people prefer dancing to listening!

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So great is the demand for American ragtime singers that, according to one of our native composers of ragtime, English chorus girls are billing themselves as "American coon singers" in order to obtain engagements in the halls. The authority for this assertion is Louis A. Hirsch, whose ragtime scores have assured the successes over there of two big London Revues at the Hippodrome. In the first of these was "Hullo, Ragtime," which ran for ten months, with twice a day performances, and its successor is "Hullo, Tango," which has already passed its 250th performance and is still running. Mr. Hirsch has been engaged by A. H. Woods to write the score for "The Girl from Ciro's," which is to be produced there in the fall, with Ethel Levey as the star.

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"I will tell you a secret," said the young composer of syncopated songs, as he sat in the offices of A. H. Woods and talked over his score for the new production with that manager. "It was cowardice which drove me to become a ragtime composer. You see I started out to set the world afire as a concert pianist. When I left school my people sent me to Berlin to study with Jodoff. I was a little fellow then. Oh! for a wild animal hunt in Longacre Square rather than the more prosaic study of why the people prefer dancing to listening!"

RAGING RAGTIME.

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SARDOU'S VARIED FORMS.

Different Versions of "A Scrap of Paper."

Victorien Sardou's "A Scrap of Paper" in the fifty-four years of its life has been the best represented, if not the most frequently revived, of all that author's pieces. The year after its success at the Gymnase Theatre, Paris, it was brought out at St. James's Theatre, London, very successfully, despite a rather undistinguished cast. A Wigan is recorded as the first actor who ever spoke in English the line of Prosper Courmont, and Mr. Wigan's wife—apparently marriage for those upon the stage was not a deterrent in the case—was the first of the English speaking *Suzannes*. William Seymour says that "the Wigans were the Wallacks, Kendalls and Alexanders of their time."

The text then employed was "a very faithful rendition of M. Sardou's brilliant three act comedy into English." J. Palgrave Simpson, "Esq.", member of the Dramatic Authors Society, made the translation. Mr. Simpson was also the author of "Poor Cousin Walter," "Prison and Palace," "Only a God," "A Smack for a Smack," "Romance" and endless operettas. This was the text used too when "A Scrap of Paper" was first played in America at the Globe Theatre, Boston, with Carlotta Leslie as *Suzanne*, W. R. Floyd as *Prosper*, W. E. Sheridan as the *Baron*, Mrs. Thomas Barry as *Louise* and William Seymour as *André*. Mr. Simpson's text likewise prevailed wherever, which was frequent. "A Scrap of Paper" was revived at the old Wallack's Theatre, Thirteenth street and Broadway. Then Lester Wallack was always the *Prosper* and Rose Coghlan was *Suzanne*.

In 1882, with the Simpson text proving itself the best, E. H. Sothern acted *Prosper* at the Lyceum Theatre. His company included Helen Dauvray as *Suzanne*, Ellen Wilson as *Louise* and Nelson Wheatcroft as the *Baron*.

"Les Pates de Mouches" (the Sardou piece is called in the original) underwent its second version when Mr. and Mrs. Kendal made a fresh production of the piece, first in England in 1888 and on October 7, 1889, at the Fifth Avenue Theatre. The piece was then styled "An English version of 'A Scrap of Paper'." The programme read:

Col. Blake (Prosper).....Mr. Kendal
Suzanne (Suzanne).....Mrs. Kendal
Sir John Ingram (the Baron) T. H. Wemyss
Lady Ingram (Louise).....Miss Vanhook
Lucy (Madeline).....Miss Angela Coghlan
Dr. Penguin (Bismarck).....J. E. Boston
Anatole.....Mr. Seymour Hicks

In this Kendal version, which was afterward employed in this country by Rose Coghlan as a star in San Francisco, where she acted *Suzanne* at the Baldwin Theatre in 1878, the entire Sardou text was not only Englished but Britished. Everything about the play—the names of the characters, the localities and all objects of reference—were altered to make the play easy of British comprehension. This left scarcely anything of the original. A fact which very many players—and very many more critics—resented extremely.

Accordingly when "A Scrap of Paper" took on its general vogue in various celebrated theatres in different American cities Mr. Simpson's text gradually gained the ascendancy over freer versions. Every notable performance of the play in this country has been marked by a fairly strict adherence to the original Sardou text—the parts when distributed were found to be close translations rather than adaptations. Such was the rule always at the famous old Boston Museum when "A Scrap of Paper" was brought out every season. Annie Clark was then *Suzanne* and Charles Barron was *Prosper*. So too, in the "New York Theatre," a rather literal translation of "Les Pates de Mouches" was the favorite text when Rose Coghlan appeared as *Suzanne*, James O'Neill as *Prosper* and James A. Hearn as the *Baron*.

But a fresh attempt to modernize the original text, and give it all possible elasticity and familiarity was again made some six or eight years ago when Miss Henriette Croaman revived "A Scrap of Paper," using a very free adaptation made out of Simpson's text. But the result was not satisfactory; all rephrasing and interpolations only disastrously checked the fine speed and the athletic liveliness of the plot as devised by Sardou. This version was called "Mary, Mary, Quite Contrary."

On February 14, 1901, there was a German version of "A Scrap of Paper" well performed at the Lyric Theatre, under the title of "Der Letzter Brief." To John Drew and Ethel Barrymore, as *Prosper* and *Suzanne*, in the present Empire Theatre representation of "A Scrap of Paper," has in Mr. Frohman's wisdom, been given a somewhat heightened version of that text of "A Scrap of Paper" which has stood best the test of time. It is a free and easy adaptation of that good old comedy "The Critic," presented "with apologies here and there to Richard Brinsley Sheridan." The principal roles will be played by Wilton Lackaye, Edward Abeles, Malcolm Williams, Brandon Tynan, Clayton White, Thomas A. Wise, Joseph Kilgour, Richie Linn, J. Kelly, Frank Holcher, William J. Kelly, Frank Holcher, Paul Dickey, Edmund Maley, Stanley Murphy, Arthur Hurley, Charles Dow Clark, Willard Curtis, Will Archie, Scott Welsh and John Hendricks.

THE WHITE RATS' FAIR.

The Actors' Fair which opened last evening in the quarters of the White Rats, 229 and 231 West Forty-sixth street, will give its full programme of diversions this afternoon and evening, including its town hall performance of a tabloid "Uncle Tom's Cabin" and its travesties of a small travelling Oriental dance show, wild animal taming exhibit, diving nymphs, "Rube" cabaret and other features. Tom Lewis will be the *Tom* in the Stowe revival, Stella Mayhew, the fair's queen, regularly appearing in "High Jinks" at the Casino, the *Eva*, and Junie McCree, *Simon Legree*. A minstrel show with well known players of Broadway and vaudeville of both sexes will be a special attraction of the fair's main stage, and tango dancing contests, sword swallowing, juggling, juggling competitions and burlesques of moving picture play making, it is promised that all the best in the list of incidents of the stage will have a well known player of the organization as a Barker or ballyhoo man, and the sales booths will be in charge of corps of girls from many of the current Broadway productions. A unique item of the scenic equipment distinguishing the array of tents, side shows and seaside park effects scattered about the floor space of the clubhouse is a cyclorama drop running about the whole main enclosure which is illustrated with a thousand or more cut lithographic heads of stage celebrities of the past and present scissored from old theatre posters and new, some of the relics dating back to before the civil war. The oldest living player, Samuel Holdsworth, aged 84, still in active stage harness, is in charge of the old stage souvenir booth of the fair, and Baby McGinnis, the theatre's youngest star, aged 16 months, also professionally active in a playlet sponsored by his parents, are included in the fair's reception committee members. An orchestra with stage celebrities satirizing the physical characteristics of various known leaders is another attraction of a programme bulging with promise of interest and laughs.

The fair will continue until next Saturday evening, opening daily at noon and remaining so until the Mitchell curfew, as the fair's playbill put it.

MUSIC TEACHERS AND PUPILS.

A public concert will be given at the von Ende School of Music, 44 West Eighty-fifth street, on Wednesday evening, May 20 at 8:30 o'clock. Alfred Lima, the Arab, baritone, and Maurice Lichtmann, Godowitch, and Maurice Lichtmann, Godowitch, will give a song recital at the school, at which Miss Ottilie Lind, the young soprano from the south, and Elise Conrad, a vocal teacher, will appear in joint recital. The annual concert of the von Ende School of Music will be held at the Waldorf-Astoria on Monday evening, May 25. The Main Purpose in Musical Education.

The Normal High School Chorus at Potomac, N. Y., gave a May festival in the Normal Hall on May 14 and 15, consisting of an artists' recital on the first day and Sir Arthur Sullivan's cantata "The Golden Legend," with soloists and the Normal High School chorus of 193 voices and the Normal Orchestra of fourteen pieces. The conductor was Richard M. Tunncliffe. The festival was a great success artistically and the audience were enthusiastic at both concerts. The soloists were Mrs. Eleanor Pochler, soprano; Mrs. Margaret Leach, contralto; Charles A. Kaiser, tenor, and Charles Belmont, bass. H. Reinhold Spier was the accompanist at the recital, while William Stonerifer and Miss Tillie Morlock were the other accompanists.

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